

Drug hard line

SIR GEORGE'S MAN ON THE RECENTLY COMPLETED Drug Commission Inquiry sees the law as a tool to fight the spread of drugs and if some people, like addicts, have to go to jail in the process, that's up to them.

The LeDain report consists of three parts. There was a majority report endorsed by three members of the commission and two separate minority reports, one of which was submitted by the Arts Dean.

Campbell's recommendations differ from the majority report in two important respects. First, the majority would prefer to see possession of cannabis legalized while he favors a reduced fine for a first offence and to \$100 for each subsequent offence. This would still entail a criminal record upon conviction but there would be no jail term involved.

Secondly, with regard to 'hard drugs' - opiates especially heroin, Campbell suggests that use of them become an offence and that the police be granted sweeping powers to arrest and take a urine sample from any person upon "reasonable and probable grounds".

As the law now stands most heroin users can only be arrested for possession and the majority of Campbell's colleagues recommended that there be essentially no change in this respect.

Although Campbell concedes that there is little physiological evidence to show that soft drugs are addictive, the rationale behind this hard line is partially that there is a grave danger of psychological addiction especially to children aged 12 to 13. The use of hash or grass, Campbell points out, is much easier than that of alcohol for example, and he is gravely concerned about the effects of even such soft drugs during the formative years.

Another possible ramification that troubles him is the possibility that any such abrupt legalization, as recommended by his colleagues, could easily be interpreted as a blanket endorsement of cannabis, which, he says, is still a very dangerous and relatively untested drug. There are still, he is convinced, a large number of people who still maintain respect for the law and he is afraid that legalization might bring about a dramatic upsurge in drug use.

Campbell is also opposed to allowing different municipalities latitude to deal with drug offences in the same way that they can deal with certain types of alcohol offences because this would provide for a lack of uniformity ac-

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ISSUES & EVENTS

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Georgian horror show hits TO second time

SIR GEORGE'S MILD MANNERED MASTER OF THE MACABRE IS AT IT AGAIN.

A new Mark Prent show opens at Toronto's Isaacs Gallery this Saturday. Sure as God made green worms, it is bound to be the sensation of Toronto's art season and argued about across Canada as well for some time to come.

Here is what Hogtowners will flock to see:

- A man is strapped to an electric chair; any viewer at the death chamber window pulls a lever and the electrocution, complete with appropriate noise and movement, is on;
- Up a ramp for a glimpse into an operating theatre and the clamped down body of a spread-eagled woman; a pulsating lung is revealed beneath the human breast, but the head and feet are those of a pig;
- Whole sections of rubber-stamped human tor-

sos hang from meat hooks in a large butcher room; Peering through the graffiti of a small window garners a glimpse of a person with artificial legs squeezing away over an invalid's toilet; A crack in a large refrigerator reveals a frozen life-size figure.

the visual precision of the work.

The young Sir George graduate's work has since become much bigger and more complex.

His death chamber environment measures 14 x 10 x 11 feet. One of the reasons that Prent is pleased with Isaacs as his dealer is that the gallery has the space to exhibit and store his work. "Montreal is pretty dead for



Prent is best remembered in Montreal for his Weissman Gallery show in September 1971. That was mainly a collection of objects depicting various bits of human beings sliced up for buying and eating. Thousands of people who had never been to an art gallery in their lives came by to see how much they could take of things like a real delicatessen counter filled with human bits of shoulder, portions of sole and slices of breasts; a jar of pickles on top of the counter turned out to be human penises (Prent's "prickles"). Viewers were stunned by

art," he tells us and says he looks forward to great exposure at the Yonge Street locale.

Prent claims he has no message: "What it states is people's reaction to it." He does not consider it purely sensational: "Even those pieces that really gross people out have artistic value and are involved with much greater subtleties," he says. So grossed out was Toronto's Edmund Burke Society when he last exhibited there that the gallery was charged under the Criminal Code with exhibiting a disgusting ob-

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John Gunther's Writers Cramp

It has been difficult to choose a title for this book. *Inside Latin America* seems to me unwieldy and not precisely fitting. After all, it is hard to think of Mexico or Cuba as "Latin" countries. *Inside South America* is, however, even less fitting, since there are only ten countries in South America proper, and I am writing about twenty. My Indian friends would like me to call the book *Inside Indo-America*. But this would seem to exclude states like Uruguay which certainly have an Indian origin but have no Indian problem now. *Inside Spanish America* would give the wrong connotation and besides is inaccurate since Brazil speaks Portuguese. One of my Argentine acquaintances suggested *Inside the Other Americas*, but I feel this is too long. Nor could I very well use *Inside the Western Hemisphere Except for the United States and Canada*. So *Inside Latin America* it is.

John Gunther
Inside Latin America

Senate looks at standards

At its meeting on Friday December 21, Senate approved the policy put forward by the joint Registrar's office for an extended or 120 credit program for out-of-province students. Only students with "high academic standing" will be admitted; standards of achievement will be required "similar to those of our sister institutions in the province".

In the discussion leading to this decision, the Rector warned that government would not finance at the university level a substantial number of collegial students. Next year would be the first time the anglophone universities would normally have no collegial-level students. Therefore we should be very careful regarding both the number and classification of students admitted under the extended credit program. However, the McGill program provided justification for a similar "Concordia" operation.

J. McBride insisted on the need for ensuring one university-wide interpretation of "high academic standards." J. Whitelaw warned against recruiting heavily to this program from provinces that had senior-level access to higher education, for instance Ontario. He added that the Quebec public would not take kindly to the university "offering cheap education to substandard American students". A. Berczi emphasized the importance of flexibility, of assessing each student's needs separately up to the maximum extra courses required by the program. K. Adams foresaw an intake of about 100 students at SGW and 220 at Loyola. C. Potter noted that about 10,000 families were expected to move from Ontario to Quebec in 1974 and this kind of program was thus a response to community need. R. Wall said it was important that students who had been refused by one Faculty should not be admitted by another. J. Bordan noted that admissions in Quebec is a university, not a Faculty or department, responsibility.

Senate approved a brief, prepared by J. Whitelaw, to the

special committee on CEGEPs of the Superior Council of Education, and agreed to support the Conference of Rectors' submission to the commission of enquiry into teacher classification.

New course proposals for the Loyola Department of Fine Arts, submitted by a joint committee, were approved together with two recommendations: 1) Deans Breen and Campbell meet with Professor Bordan to discuss cooperation in resource and personnel allocation; 2) a committee be formed immediately to study formation of a separate Faculty of Fine Arts, and report by the end of February.

Major modifications to the 1974-75 graduate programs were approved, including the Master of

Computer Science; addition of Social Aspects of Engineering to the M. Eng. and D. Eng. topic list; and approval for an M. Eng. or D. Eng. student to take a limited number of courses from the M.B.A. program.

A resolution was received from the SGW Department of Education; which "finds little merit in the proposed name of Concordia University and asks Senate to create machinery for eliciting reaction from the University community to a list of alternative proposals." No formal motion was put forward by a member of Senate. The Rector said he had submitted similar statements to the Board of Governors, which had decided not to take action.

Appointments

Stanley Morris becomes chairman of Physics, and James Dick chairman of Chemistry starting June 1 of this year for a three year term. Hildegard Enesco has been named acting chairman of Biology effective now through May 31, 1975.

Ian Campbell has been re-appointed dean of the Sir George Williams Faculty of Arts, and Clair Callaghan, dean of the University Faculty of Engineering, both for five years from June 1.

And in the ombudsman office, Assoc. Prof. Mary Brian continues through June 1, 1975 joined by Assoc. Prof. Adam Dickie and head nurse Joan Johnstone through June 1, 1976.

ESSAY

Quebec learning in isolation

With the new CEGEP college system established in Quebec, there are growing concerns over Quebec's isolation from Canadian and foreign educational systems and new questions of standards are being raised. The following comments are excerpted from Assoc. vice rector James Whitelaw's draft submission to the Quebec Council of Universities, passed by Concordia University Senate subject to minor revisions.

Prior to the establishment of the collegial level, students graduated four years after completing Secondary V. When the new three-year under-graduate programme was constructed, it was done on the assumption that the two years of college would give the student what he had previously got in this first university year, plus a year's broadening, which was in keeping with the spirit of a liberal education.

Consequently, the level at which the first degree is acquired has not been significantly changed. The student is therefore asked to put in an additional year to reach the same level of achievement in his area of specialization, assuming that he has one. The real problem is to persuade the student that this extra year is worthwhile, that it is not simply dilution of content over a two-year space. In this two-year period there must be "something for the mind". The notion of the student eagerly looking for "Mickey-Mouse" courses in order to obtain his diploma or degree with a minimum of pain and effort may be true of more than a few, but the serious student gets frustrated — and rightly so — by the feeling that he is "doing time". Without wishing to appear as advocates of unrestricted academic elitism, we nevertheless are very concerned that not enough is being done for the good student. We feel that consideration should be given to an accelerated program for students who wish it and merit it. If some such move is not made, we are afraid that the current tendency to go to non-Quebec institutions will be accentuated. It is obviously not in the interest of the Province that good students should leave it to study elsewhere. It is no less regrettable that such a procedure should be available mainly to those whose financial circumstances permit it.

The North-American context

It could well be that the Quebec structure of post-secondary institutions is the wave of the future, and that other jurisdictions will follow Quebec's lead. The Ontario system, for instance, has not yet proved itself, and the relationship between Grade XII, Grade XIII, CAATs and University has still not been satisfactorily established. For the time being, however, there is a problem of articulation with non-Quebec systems. The French-language universities, by establishing a parallelism between the Diploma of Collegial Studies and the Baccalauréat, have worked out a modus vivendi with the francophone world for the time being, but this depends on the increasingly fragile relationship between France and its former colonies. A graduate of Quebec Secondary V can go to any Maritime Province and acquire a degree in four years. In one or two cases he or she can do the same thing in Ontario, or, alternatively, leave Quebec after CEGEP I and graduate in three years from an Ontario university, unless, of course, the student decides to take Honours, in which case he has to take an extra year. From the other point of view, a student with Ontario Grade XIII, or corresponding

qualifications from other Provinces, or an American Grade XII technically should enter CEGEP II, but how many students are likely to come to Quebec to study for one year in one kind of institution, then be obliged to switch to another for the following year? As far as the rest of North-America is concerned, therefore, Quebec is currently "out of step", and special arrangements must be made to facilitate movement in and out of Quebec. While certain nationalist elements may see this as a non-issue, we feel that it is vital that Quebec students should be able to study outside the Province and that non-Quebecers should have ready access to Quebec institutions. Isolationism has never proved to be good cultural policy. We therefore feel that the Province should acknowledge the need for such elements of flexibility as may ease movement to and from Quebec institutions, and that any such arrangements be examined in the light of their effect on young Quebecers who decide, for whatever reason, to study at institutions in the Province.

General and career programmes

The original concept of the Parent Commission was that students would take either career ("professionnel") or "pre-university" programmes. The latter were not seen as terminal, and therefore were cast very much as preparatory programmes. Indications are that increasing numbers of graduates of the general stream do not go immediately to university, and some have no intention of so doing. Attention should therefore be given to the "general" programme as a terminal one, with some attention being given as to what such a graduate would be

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Cinema

Sir George has bagged itself yet another critic. Jean-Pierre Tadros, film critic with *Le Devoir* and founder of the magazine *Cinéma Québec*, starts in soon.

He will give a course on Québécois cinema. It will be a Saturday film-lecture series, in French, offered by the Conservatory of Cinematographic Art as part of the University's continuing education program.

Classes will be held Saturday afternoons at 2 p.m., January 12 to April 20. Cost of the 15-week course is \$45.

Registration is now open to all. More from Continuing Education, 879-2865.

SPREAD

INFORMATION SOURCES

Klaus Herrmann
Political Science Prof
Print: *New York Times*
Electronic: *W5*
Car: None and doesn't miss it

The *New York Times*, because of "its eminence as an institution, its availability, its accessibility, its financial resources, and its sense of prudence and enlightened liberalism" is Klaus Herrmann's first choice as a source of information. The printed medium, he points out, has the advantage of "greater accuracy and deeper thought" while TV and radio commentators often "project their personalities too much."

He also reads the *Star* and the *Gazette*, mostly for the columnists like James Reston, and prefers *Newsweek* to *Time* because the latter is less objective and more "demagogic". Political science and economics are his main beat and such publications as *National Review*, *New Republic* and *Nation* are favorites.

The American news broadcasts, he says, are "somewhat more complete" but he likes *W5* and other public affairs shows on Canadian television as well. He's "not much of a radio listener" and likes only the FM stations for classical music.

For Sir George information, he reads all three papers whenever possible and privately is heavily absorbed in professional tracts. If he really wants to relax he watches *Cannon*.

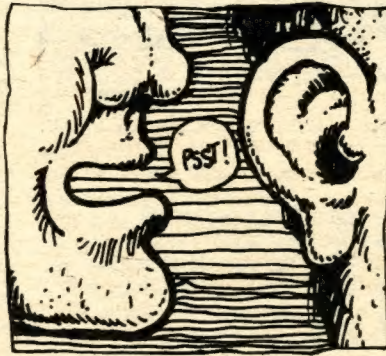
Muriel Armstrong
Assistant Dean of Arts
Print: *Gazette*
Electronic: *CBC 11 p.m. news*
Car: Doesn't drive

It might just be the habits of a lifetime but Muriel Armstrong definitely prefers print to electronic media. The only real advantage to radio and TV, she says, is that she can do two things at once instead of being wholly absorbed in her subject of the moment.

Mrs. Armstrong's background in economics is strongly reflected in her habitual readings. She likes the *Gazette* and the *Financial Times* especially for their financial coverage and only dips occasionally into the *Christian Science Monitor* for more general commentary. Her favorite magazines are *Challenge*, *Scientific American*, *Saturday Night* and *Maclean's* but she admits that all her interests aren't quite that serious. Her absolute favorite cartoon is Andy Capp.

She watches the *CBC 11 p.m. news* religiously but very little else aside from a rare and particularly seductive old movie. In radio, she listens to *CJAD* in the mornings because *CBM* "isn't helpful" until *The World at Eight* begins.

Internally, most of her information is derived from the minutes of meetings but she does read *I & E* and tries to stay abreast of the *georgian* and the *Concordian*. But none of them, she says, give as complete a coverage as



Observers and sources

Many of us get our information from observers and informed sources in news stories. So we asked Richard Cleroux, a seasoned reporter currently with the (Toronto) *Globe and Mail* and a continuing education journalism teacher at Sir George, if observers were little more than press club stragglers unable to stumble home and therefore available to their more sober colleagues to fill out weak story lines: "Well," Cleroux said, "I have been one of the last gentlemen to leave the press club and I haven't been quoted."

"But," he told us later in the interview, "each paper has their own system." Cleroux's system: "When I use the term observer, I mean somebody who is professionally paid to follow that particular activity: In Quebec politics, for example, it might be a university professor or university researcher. It could be someone who has written a book."

There's been a tendency lately, he told us, for papers to get away from the observer catchall because its frequent and obscure use has come into increasing question. Cleroux pointed out with some disapproval the use of observer to mask personal opinion. A liberal party press aide who says "the opposition is really in trouble" gains a good deal of non-partisan respectability if he's simply labelled a nameless 'political observer'.

Cleroux traces the use of 'informed sources' back to the second world war when for a variety of security reasons, regimental news sources thought it more prudent to remain nameless in providing tips to the press on the progress of the war. We suggested to Cleroux, as some have said in the current debate in the U.S. over the possible introduction of a shield law that protects reporters from being forced to reveal sources, that nameless sources very often had their own devious cause to advance and should be forced to come out of the woodwork themselves: "Yes, I don't think the press should be covered by a shield law," he said, "but I think the laws of libel should be redefined so that you can tell the truth and get away with it."

He cited the U.S. as being more progressive in that there are provisions in libel legislation for 'fair comment' about public figures. In the U.S. Bourassa would have to live with a press report that suggested the government had awarded lucrative contracts to his brother-in-law but Bourassa might well be successful in Quebec suing on the grounds of maliciousness.

Cleroux told us that while Canadian reporters walked a tighter rope, court settlements against papers and magazines were traditionally low. One memorable settlement was made following *Maclean's* story linking Vic Cotroni with the mafia where the court ordered the magazine to pay Cotroni one dollar in damages, plus costs, Cleroux remembers.

The *Globe and Mail* reporter said that he's in contact with his paper's lawyers several times a week. His most recent brush with the *Globe's* legal axe concerned a story about three Quebec M.P.s who smoke grass: the paper didn't want to use it, Cleroux said, even though the Saturday supplement magazine *Perspectives* printed a story about pequiste M.P. Claude Charron who liked "to turn on his folks".

she needs.

Her outside reading, she says, tends to be "escapist" as she favors authors like Eric Ambler, Mary Stewart, and Alistair Maclean. She has just finished Neville Shute's *Landfall*.

Alan Dever
President, Arts Students' Association
Print: *Le Devoir*
Electronic: Nothing in particular
Car: His father's 1967 Wildcat

Despite the fact that he has no particular favorite television or radio show Alan Dever prefers to get his information from the electronic media than from newspapers or magazines. It's simpler and there's less effort, he says, and there can even be more depth.

If he goes to print at all, his first

choice is always *Le Devoir* because it's less commercial and contains "more serious journalism than any other paper." The only sections he reads, however, are the news and editorial parts. Even

Not a good goddamn

There's nothing new in human nature. The only thing that changes is the name we give things. If you want to understand the twentieth century, read the lives of the Roman emperors, all the way from Claudius to Constantine.... And go back to old Hammurabi, the Babylonian emperor. Why, he had laws that covered everything, adultery and murder and divorce, everything.

Those people had the same troubles as we have now. Men don't change. The only thing new in the world is the history you don't know.

Eisenhower hadn't read a book in nine years. It just doesn't seem possible. No wonder he wasn't worth a good goddamn as President. He just didn't know anything.

Harry Truman

in the *Gazette*, which he sometimes reads for the international news, he never reads the funnies or *Ann Landers*.

Other periodicals he sometimes reads are *Canadian Geographic Journal*, *Beaver* and the *Canadian Historical Review*. Very occasionally he will dip into *Time*.

On TV, his favorites are really 60 minute public affairs type shows of which *This Week Has Seven Days* was a good example. He enjoys *The City at Six* because of the depth of its coverage and its interesting interviews but dislikes the show's weatherman, Bill Haldeman. Another pet hate is Jacques Cousteau and his undersea series.

He doesn't read the *Concordian* because evening student news doesn't interest him but he watches the *georgian* carefully for student reaction, and likes *I & E* for the "weirdness" of its format.

When he has time to curl up with a good book he likes science fiction, as long as the book has "no message", historical novels, and certain types of humorous pornography like *Candy*.

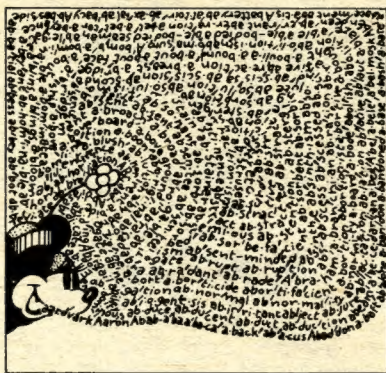
George Rudé
History prof
Print: *Gazette*
Electronic: *CBS evening news*
Car: None at the moment but has a mini on order

Lacking the time to concentrate on reading the news, George Rudé depends heavily on both TV and radio to tell him what's going on. His personal bias is towards certain major, on-going issues (eg. the energy crisis) and to the labor scene in Quebec as well as to world news and he finds that none of the print media in Montreal covers all those subjects in sufficient depth.

He does read the *Gazette* every day but rarely gets past the first two or three pages since he depends on it for only international news and weather. He says, however, that it has certainly improved, is more balanced than the *Star* and "doesn't make me want to vomit quite as often." On Saturdays he also reads the *Travel* and *Entertainment* sections.

He considers *Le Devoir* a possible alternative but, when in Britain, he is a faithful *New Statesman* and *Times Literary Supplement* reader. In the U.S. he likes the *New York Times Review of Books*.

His favorite newscaster is Walter Cronkite on CBS although he



TV from infancy to senility

About five years ago, I was a member of a committee assigned the planning of a new and expanded library for a small private school. Our deliberations were often confused and distracted by the conviction held by some members of the committee that the day of the conventional library was done - books were on the route to extinction, and the library of the future would be a collection of audio-visual aids. By this term the modernists meant microfilm, tape recordings, videotape and the electronic machinery to make these available to the student. Some of us even went to Ontario to look at a library under whose wall-to-wall carpet there lay a grid of filaments by which recorded information could be fed through the students' bodies into earphones, and presumably into their heads, or, even more hopefully, into their minds. Subjected to an experiment with this wonder, I picked up the sound of frying bacon, and a mildly risqué conversation between two schoolboys. Adjustments were made, and after some Glen Miller and Gems from Pinafore, there came an explanation of the subjunctive of irregular French verbs, delivered by a Belgian. This tape represented one third of the purely educational material the library owned, and this poverty was justified on the ground that the great educational thrust was now through television and videotape; electronic revisions of the library were under way, and the students would soon be wired for television. This wonderland excursion further complicated the meetings of our little committee, but in the end its findings and recommendations were set aside. Conservative governors and donors built a fairly conventional library, to be furnished with standard books. This may well have been a great step forward into a future where books and libraries have a far greater importance than they have now.

Having lived long enough to see television grow from prattling infancy to drooling senility, I cherish no great hope either for its rehabilitation or for any invigoration of our civilization from this source; television is not educative, simply because it does too much, and demands too little from its audience. Everything is there, compact, discrete and ephemeral. For the ordinary viewer of even the most imposing documentary, the impossibility of 'turning back', as one does with a book, or referring to an index for names or topics of special interest, prevents the presentation's being seriously useful. Even the privileged viewer, with all the resources of videotape and special projectors, is enmeshed in complications of technology and expense far beyond those of libraries and books.

finds CTV's Harvey Kirk tolerable. In radio his one regret is that CBM has stopped carrying the BBC news as it did a few years ago but for spot coverage he finds *Daybreak's* 7 a.m. newscast quite good.

At Sir George, he reads "anything that comes along" except the *Concordian* which he considers "dull". He is particularly impressed with Michael Hoffman (*georgian* associate editor) and considers the *georgian* a "good students' paper" especially its performance during the library strike.

He picks up very little outside of his field and the last piece of fiction he read was Michael Sheldon's *Death of a Leader*.

Harvey Mann
Assistant Dean, Commerce
Print: *Star*
Electronic: CTV 11 p.m. news
Car: 1974 Ford Torino

For Harvey Mann the depth and detail which the print medium can provide is the deciding factor when he is asked to choose between it and TV and radio. He says, however, that the "capsule news" format is one he wouldn't want to be without.

He prefers the *Star* to the *Gazette* "more from necessity than anything else" since the only time he has for them is during the evening. His main interests are the editorial pages and Dear Abby but "about the first thing I look at" are the funnies. He reads very few magazines out-

side his own field-*Business Week*. for example, is about the only non-specialized magazine he reads on a regular basis except for *Playboy*.

He listens to radio, CFQR FM, only for the music but he does like Harvey Kirk on the late-night Channel 12 news. He also watches W5 every once in a while but "doesn't make a practice of it."

At Sir George, he reads almost anything that crosses his desk and that generally means *I & E* because it at least gets as close as his mailbox. He will only occasionally make a foray into the halls in order to pick up the *georgian* or the *Concordian*.

Leisure: He's cut down tremendously and now sticks mainly to "whatever I find around the house". Latest books include *The Chosen* and *My Name is Asher Lev*.

George Xistris
Assistant Dean, Engineering
Print: *La Presse*
Electronic: CTV 11 p.m. news
Car: Satellite Sabrina

George Xistris was one of the few people surveyed who preferred the electronic media to the printed word. "The newspapers," he says, "are terribly biased" while television tends to provide a much more explicit and concise overview.

News magazines, he admits, would probably give a more in-depth coverage but he has no time for them and depends heavily on the CTV late night news and on CKAC radio for most of his information.

Television was also ruined as an educational experience by its early seduction into entertainment. The horrid nexus of costs, sponsors, advertising, sales, prime time and all the other bugbears of the haunted wood of North American television, have brought us another form of entertainment no more respectable educationally than opera or strip-tease. If we consider the routine format of an evening of television, with its breaks for station identification and advertising, and the intermissions the audience allows itself for getting another drink or washing the hands, then television is less respectable, since it does not require even the span of attention or concentration that public performances do. The most serious television lecture suffers a debilitation of its educational force simply because it can be dispensed with at will - a student may slink out of a university lecture, but feel a vague unease at having made an interruption and perhaps scored a losing point, but we feel no guilt at all about turning to another channel, or going to bed while the television lecturer labours on.

Television as an educational implement has another disadvantage deriving from its show-biz affiliations: that of an automatic perfection. We know that a corps de ballets, for instance, is mixed - shorter and taller, thicker and thinner, younger and older, blonde and brunette - and yet they appear uniform: costume, make-up, movement and lighting make an acceptable illusion, and we call it theatre, without making any serious educational claims for it. Television, in a similar but more rigorous way, with lights and lenses, cutting and editing, provides an even more unreal uniformity of perfection and completeness; no dancer ever slips, no historic work of art is ever seen in a harsh light. The very finesse of a good television documentary gives an illusion of completeness, so that it requires an effort of will to realize there is more to civilization than what Sir Kenneth Clark has arranged for us, or more to his life and times than what Lord Mountbatten offered. The CBC television biography of Dr. Norman Bethune is less than definitive, but the proficiency of its presentation has given thousands the comfortable delusion that they know all that matters about that intricate and mysterious man. Here is the source, then, of a second anti-educational component of television: the very ease with which the audience absorbs whatever it does absorb, gives it the feeling that it has been informed, when it has been merely entertained. Rome gave her idle citizens bread and circuses, but had the stern rectitude that forbade her calling this education.

Then what about books? To be educated, to be informed, requires an access to retrieval and reference that only books can provide with economy and ease. The young, so long and so notoriously addicted to entertainment, seem now to be glutted by the fulsome permissiveness of their upbringing. Rather Victoriously, they are not amused; they prefer to be informed and educated. The customers in book shops are mainly young people, earnestly stocking up on as much of the printed page as they can afford. Their elders' passive acceptance of television as the light of the world they mainly reject. I offer, as symptomatic, the beginning of a prolonged juvenile wrangle:

'Did you see Romeo and Juliet on TV last night?'

'In this theatre of man's life it is reserved only for God and angels to be lookers on.'

'Where did you get that line?'

'Bacon, in Bartlett's Familiar.'

'Oh. The Oxford Dictionary of quotations is better arranged; alphabetically, you know.'

Howard Greer

He is, however, a fairly regular reader of *La Presse*, as well as the *Star* and the *Gazette*, and finds that his attention is usually directed to the editorial and sports sections and the crossword puzzle.

The only magazines he reads are technical-trade publications such as *The Plan* and the journal of the American Society of Mechanical Engineers.

His internal reading includes all three university publications while his relaxation hours are taken up with selections from the Literary Guild of Canada, spy novels, and current histories. His most recent book read was Albert Speer's *Inside the Third Reich*.

Mervin Butovsky
Chairman, English Department
Print: *Commentary*
Electronic: CBC
Car: Austin Marina

When the chairman of the English Department at Sir George wants to be informed, he likes to take his time about it. I prefer, says Butovsky, to be able to "think about it, reflect on it and to re-read it." Print, he says, is a more "deliberate medium" and thus more thorough and usually less biased.

For day to day reports he reads both the *Star* and the *Gazette*, and adds the *New York Times* whenever possible. Of the two Montreal papers, he prefers the *Star*, perhaps because of a longer standing acquaintance but also because he believes that the coverage is more

complete. One *Gazette* writer who has caught his eye, though, is George Radwanski.

Electronic: he watches the CBC news almost exclusively because, after a year's sabbatical in Britain, he has "a strong aversion to commercials." The one exception is *The City at Six*, which he describes as "impossible." The format is too lengthy and confused, he says, and the personalities leave much to be desired.

He reads all the internal media and is disappointed with all of them. The student newspapers, he charges, contain very little information and are generally doing a "bad job". *I & E*, he says, does to some extent "give a sense of university life" but it's "not that impressive" and often verbose and irrelevant.

His leisure reading is closely connected to his field of study, including almost any well-written stories. The last book he read was a biography of Virginia Woolf.

Ed McCullough
History Prof
Print: *Nothing in particular*
Electronic: *No preference*
Car: 1972 Mercedes Benz

Prof. McCullough isn't overly sure that he's happy with any of the information sources available, but he does, if pressed, admit to a slight preference for the printed word because "I like to think about what's being shot at me." He subscribes to the *Star*, however,

mostly because of the store ads.

He does admit, nevertheless, that he quite often reads the editorials, the letters to the editor, and "Dear Abby". He avoids *Time* ("one should have at least a PhD to read it intelligently" because of the way it editorializes about the news) and for outside reading he quite often prefers right-wing journals.

"I'm a left-winger myself," he explains, "and I don't need to have my prejudices reinforced. I want to hear the other side."

He rarely watches TV and has never yet managed to sit through an entire newscast but, on the local front, he reads all the Sir George media. "The *georgian*," he says, "is less unbalanced than it was a few years ago but in general the student press distorts the news at least as much" as its professional counterparts.

I & E drew this comment: "You have some interesting articles and information."

In his leisure reading, McCullough suggests that he might have been born a hundred years too late. His favorite authors are Jane Austen and Charles Dickens but his latest fireside companion - slightly more contemporary - is *And Now Here's Max*, an autobiography of the CBC's Max Ferguson.

Tom Swift

Admissions Officer

Print: *Time*

Electronic: *W5*

Car: 1971 Volkswagen Stationwagon

As far as Tom Swift is concerned, and Marshall McLuhan notwithstanding, the printed word still has a place in our society. His overall favorite is *Time* magazine



Discrimination is key to reading

"If you always insist that something is a work vehicle," Sir George reading expert Doreen Osborne told us, "that's how it will be seen by those forced to do it." And that in a nutshell is why many students are not inclined to read beyond a barely functional level, she says. "Students cannot contemplate that there can be any pleasure in reading because they are forced to read."

Canada is among the countries with the lowest book sales, she told us, and if we are to continue to talk seriously about culture, we might take this fact more into account. "I don't say all culture is contained in books but without them you ain't got any. The population are not readers - there are those read to get by but this is functional literacy."

"Reading is surely the art of discrimination - to understand that which has importance and that which is trivial," she told us. "You have to show the students the techniques of skimming and scanning. This is very important because students have an enormous amount of reading to do and they really do not have the time to do it."

"So we have to show them how to be efficient, not by increasing the number of words per minute they have to deal with but by cutting out the number of words they deal with by reducing the amount of material they have to read and by building this hierarchy of what is important and less important until you're right down to that which is of no importance at all."

Mrs. Osborne offered that you could pick up pretty much any textbook in the university and isolate what she described as bums, pseudo language and cheap jargon. She pointed out that non-discriminating students would feel intimidated and lose any ability to keep control of a reading situation. In fact, Mrs. Osborne feels there's so much bumf about the place that she's spent much of her time berating faculty to come up with more discriminating and shorter reading lists.

She said that she is still occasionally frightened by the enormity of some of her own reading tasks and like anyone else she has to buckle down and work at it: "But you have to have the weapons to do this," she said.

Mrs. Osborne's first objective in her reading classes is to teach students that reading can be a pleasurable thing but to get to that point they have to be able to survive their reading loads. Much of the time is spent trying to work students, often barely functional readers, up through higher functional levels before any enjoyment comes.

Her outlook for the future of reading is bleak: she sees still more of the weaning away from reading process going on with children, largely because of the mad dash for relevance and day to day functions: "That's why we're rootless, with no history and past to look back to."

Mrs. Osborne has no hard and fast rules about improving reading beyond the fact that a student should have the will to learn and the teacher the will to teach: "I could tell you to close your mouth and do such and such with your eyes but I don't believe in it," she told us. As a matter of fact moving your lips when you read isn't necessarily such a bad thing. Until moveable type came along, reading aloud to yourself (or to others) was commonly done as a memorising technique because there weren't many copies of books available to refer back to when books were lettered by hand. If you missed a point, you very often didn't have the opportunity to pick it up again.

Mrs. Osborne's reading preferences: anything that gives her pleasure; her exceptions: fix-it books, anything to do with the mafia, yoga or humourless pornography.

despite brief trials of such publications as *Newsweek* and *Maclean's*, but he reads both the *Star* and the *Gazette* for local coverage.

The *Star*, he says, is more of a "quality newspaper" from the point of view of both news and sports, and his favorite columnist in the world of the big score was John Robertson (now working for the *Toronto Sun*).

He watches the CBC almost exclusively for news and information but prefers CTV's *W5* for features and interviews. *The City at Six* is "quite good," he says, and he's particularly impressed with the job that Paul Rush does in his capacity as an interviewer.

Radio: he likes *As It Happens* but will switch from CBC AM to FM as the occasion arises.

At Sir George he reads all the publications and his favorite leisure reading embraces a wide range of topics from adult education to detective fiction. The last book was *Papillon*.

Christine Garside

Philosophy Prof

Print: No preference

Electronic: No preference

Car: Prefers to walk

Christine Garside isn't too interested in assimilating a lot of outside information although she does admit to a slight bias in favor of print because it's "more peaceful" and she can get into it "in my own time, not when it's imposed on me." The only exceptions, she says, are interview shows because they give a sense of the person who's talking.

But Prof Garside doesn't subscribe to any newspapers or magazines and, because she has, "very little time outside of my personal interests", she reads them only occasionally. She never watches TV and only listens to the radio for the Sunday morning concerts on CBC.

She does, however, skim all three Sir George newspapers "to maintain contact with the people that I work with," but most of her reading time, outside of her professional interests, is taken up with "spiritual books." Examples of these, she says, are *John of the Cross*, and *Sybil*.

Wade Chambers

Chairman, Humanities of Science

Print: *The New York*

Review of Books

Electronic: *As It Happens*

Car: Doesn't approve of driving

For a man who says he doesn't read the papers, Wade Chambers has a pretty wide range. Ever since he moved to Canada from New York five years ago he has given up his subscription to the *New York Times* but he still reads a pretty exhaustive list of periodicals.

Since he's "not a great fan of newspapers, not even the *Times*," he only reads a few of the British weeklies (eg. *The New Statesman*, *The Listener*) as well as *Le Devoir* and *Le Monde*. He even dips into the *Saturday Star* for the movie listings.

His all time favorite, which he reads "religiously", is the *New York Review of Books* but he also digs into such magazines as *Atlantic*, *Canadian Dimension* and *Canadian Forum*. And the *New Yorker*, he says, "has some of the best writing in North America for fiction, character sketches and social commentary."

He watches only major news events on TV because it's generally too demanding in terms of time but

he does like CBM's *As It Happens* and he regretted very much the passing of another CBC radio production, *The Age of Elegance*. He also enjoys some of the Sunday morning shows on CBC.

In addition he peruses all three Sir George media, and describes *I & E* as excellent although he would like to see the listing of events expanded a little. He has just finished *A Portrait of a Marriage* by Nigel Nicholson.

John O'Brien

Rector

Print: *Star* and *Le Devoir*

Electronic: No preference

Car: 1971 Matador

Despite a desk with work "stacked up to the sky" John O'Brien usually manages to stay pretty well on top of the events around him. His normal medium is print because, as he points out, he's more accustomed to it, but every once in a while he likes to stray toward noisier media. Watergate, he points out, came out in verbal form and it was thus "more natural" to receive it that way.

Since his particular interests lie in the sphere of international politics and in the Quebec scene, he reads the *Star* and *Le Devoir* most often. The divergent points of view, he says, particularly on the editorial pages, interest him the most but he does admit to a minor partiality towards the funnies too.

He rarely reads any news magazines but likes *National Geographic* (there was an interesting article on the Incas in Peru in last month's) and tries, on a "catch-as-catch-can basis" to keep up in his academic field by reading *The Economist*.

His TV viewing is "largely determined by what my children have turned on" and he seldom watches newscasts. "I'm not," he admits, "oriented to it in terms of there being certain programs I want to watch." About the only times he listens to the radio is in the mornings when he sometimes turns or CJAD or CFCF.

His leisure reading is largely such works as the *Time-Life* series on *Early Man* but he does relax with a detective novel occasionally.

David Gersovitz

Editor, the *georgian*

Print: (Sunday) *New York Times*

Electronic: Nothing in particular

Car: Doesn't drive

As the editor of a newspaper, David Gersovitz might be expected to have a bias toward print and he does - "a hell of a bias" as he puts it. The difference between a newspaper and a newscast, he says, "is like the difference between the *New York Times* and the (New York) *Daily News*. Television, he furthermore asserts, is only a "timesaver" for people who are too lazy to read about what's going on.

His favorite paper is the *Sunday Times* but, mid-week, he makes do with the *Star*, the *Gazette* and the *Journal de Montréal*. He likes the *Times* because "you want some degree of professionalism in analysis" and characterizes the *Gazette* as a dying newspaper. Once into it, he'll read a paper from cover to cover beginning with the news, sports, and editorials and ending with "Dear Abby".

He also reads *Sports Illustrated*, *Time*, *Newsweek*, *Last Post* and the Canadian Association of University Teacher's *Bulletin* all on

a regular basis.

On TV, he watches sports and investigative reporting and *The City at Six* sometimes but little else. His radio tastes are "conservative" so he prefers CFCF or CJAD.

In school, he reads "absolutely everything. Every bulletin, press release — everything." He sees the *georgian* as an "exceptional publication" but feels that it could certainly be more vibrant in a more exciting atmosphere. The *Concordian*, he says, is "tied to an unproductive association and was started too late" so he feels that under the circumstances it's doing the best job possible. *I & E*, he says, is "valuable to the administration" but he questions the format and would perhaps prefer to see it bi-weekly and more substantial.

In terms of outside reading he likes anything well-written but preferably with a historical bias; but aside from *Playboy* and the *National Lampoon* he hasn't read any fiction since he finished *The Boys of Summer* six months ago.

Kurt Jonassohn

Sociology Prof

Print: Manchester Guardian Weekly

Electronic: CBC 11 p.m. news

Car: Doesn't want one

If Kurt Jonassohn keeps up with news at all he prefers a printed medium because "I can read a lot faster than they can talk." But most of what's happening, he says, "isn't worth keeping up with."

Jonassohn reads the *Gazette* only for the sports and, occasionally, for the headlines and much prefers the *Manchester Guardian Weekly* (offered in digest form with *Le Monde*) as an authoritative news source. He will also read such magazines as *Harper's*, *Commentary*, and *New York* if an interesting article crops up.

With regard to TV, he watches the 11 o'clock news on the Canadian channels (French and English). He can't abide *The City at Six* because it's "too bloody long" and designed for "pre-women's lib housewives who have nothing else to do."

About the Sir George media he's equally critical: "Are you kidding?" he says, "There's so little in them that you can spend three minutes on the elevator and you've covered them all."

If he's to read something for leisure, "the last thing I want is to be educated when I want to relax" so it's almost always a good detective or mystery novel.

Magnus Flynn

Dean of Students

Print: Star and Gazette

Electronic: ABC 11 p.m. news

Car: 1970 Plymouth

Mag Flynn is a little undecided as to whether he really prefers the print or electronic media so long as the information is coming from something pretty close to a primary source. He feels that whatever he does get should be reasonably fresh, not "re-interpreted 95 times".

He reads both the *Star* and *Gazette* and makes no over-all distinction between them. He prefers to "go by the reporter. I'll look pretty closely for the byline because there are some reporters I've read before and I'll trust them." He usually begins a paper by reading the international and city news, then goes to the sports and editorials.

Library needs a multi million dollar boost

Librarians today, library chief James Kanasy told us, are too busy trying to avoid censorship to indulge in it themselves.

Then how, we inquired, are new books and periodicals selected for the library?

Well, he said, about two-thirds of the library's acquisition budget (\$500,000 this year) is divided among the different departments. The money is allocated according to "our best assessment of the department's needs" based on such criteria as number of courses, extent of graduate program (if any), number of students and cost of publications in that particular field.

This year, Kanasy informed us, English (the largest department) got about \$26,000 while Spanish or Russian (being very small) got a mere \$600.

Then he went on to tell us that the library appoints a selection librarian for each discipline whose job it is to work with the department library liaison officer and advise him/her how the money can best be spent.

We asked about the other third of the budget and were told that it was kept directly under the library's control in order to pay for on-going serials, special collections, Canadiana, and such general things as volumes for the inter-disciplinary programs.

Turning to other matters, we asked if the library budget was sufficient to keep up with the vast amounts of material now becoming available.

The answer was, to say the least, discouraging. What with rapidly inflating prices and a burgeoning publishing trade, we appear to be rapidly falling behind. A reasonable minimum for a university with a moderate graduate program is something in the general area of 75 books per full-time equivalent student according to Kanasy. Sir George has only 47.3 volumes per student and Loyola, our prospective partner, is in even worse shape.

When the merger goes through, Kanasy told us, it will probably cost about five million dollars to bring Concordia up to par in terms of books. But that isn't all, he told us: an adequate library facility for a university that size would probably cost about 12 million more and considering that a phenomenally high (40) percent of our books will be in storage by 1975, the new building is needed almost immediately.

The one bright spot in an otherwise bleak picture, he tells us, is that with McGill so close and being well over the 75 book per student minimum, the inter-library loan process fills in some of the gap.



Our newsies' hairy experience

Al Goodman and Norm McLellan are proprietors of International News, the busy yet friendly shop on St. Catherine near Closse. As they stock the widest range of periodicals in the city (between 15 and 1600), we decided to pay them a visit to find out what's new.

It was 11 Sunday morning and the well-tailored duo were rushing about stuffing and stacking the *New York Times* for their reservation list of 200; what few copies remained were gobbled up in five minutes. "Can't get enough of them since the newsprint shortage," puffed Al, "and it's the same all over town."

When things settled down a bit we asked what was in goodly supply and moving well. The *Playboy*-type magazines for both sexes are always constant sellers, we were told (International stocks *Playboy*, *Penthouse*, *Gallery*, *Oui*, *Viva* and *Playgirl* and then draws the line; no *Teenage Nudist* here because, as Al says, "the nice thing about a bookshop is that you get people who can read."). The new women's entries here are bought by just as many fellows, Norm says, also noting that *Ms* has been on the rise lately. Al gives *Playgirl* a long life because "it's done with class."

The underground press is completely dead, Al says: "The guy who seven years ago came in for *Logos* now wants the *Financial Times*."

The boys are a bit bitter about being able to stock only some two dozen Canadian magazines. They find they have to go out and solicit these, many times to no avail. "A lot of them are in the grant-getting business and don't especially care for the circulation end of things," says Al. Not a week passes without some obscure U.S. publication writing to get on the stands (last week it was a new science fiction book out of Arizona), and space is always found. But Norm has been trying to stock Toronto's *Cinema Canada* for three months now and hasn't gotten any response.

"New publications here need a lot more hustle — the one thing lacking in many things Canadian," says Norm, who guarantees that International's distribution door is wide open to struggling Canadian publishers.

With so much to choose from, what do our newsies read to keep informed? With Al it's the *Economist*, the *New York Times*, the *London Times* and *Observer*. Norm is into the *New York Times*, the *Star* for local news, the *Globe & Mail* for editorials, *Atlantic*, *Harper's*, the *Harvard Business Review* and the *Economist*, which he finds an excellent summary to each news week. They also are always picking up on articles recommended by customers, which they relay to other customers they feel may be interested.

International gets a lot of business from Montreal intellectuals, M.P.'s and journalists. Pretty much anytime you go in (weekdays 8 a.m. to 11 p.m., weekends 9 a.m. to 11:30 p.m.) there is somebody there who will know what you really want if Al or Norm draw a blank. A few weeks ago a lady came in for "The Hairy Experience" in paperback. A customer overhearing the request politely told her she was after "The Harrod Experiment."

Flynn is a little suspicious of the "sensationalist" tendencies inherent in most magazines but he will pick up *Reader's Digest* or some other publication if it contains an article he's interested in.

On TV he much prefers the newscasting team of Howard K. Smith and Harry Reasoner on ABC because it's smoother and more professional than the Canadian broadcasts. In terms of radio, he listens mostly for the music but frequently catches CJAD or CFCF for news to start the day.

At Sir George he reads all the papers but feels that there is "too much duplication among them". They all, he says, look the same except he was glad to notice *I & E*'s smaller sized format.

At home travel books, mysteries and professional journals are his special meat.

James Joyce

Producer, Centre for

Instructional Technology

Print: Star

Electronic: No preference

Car: 1970 Volvo 123 GT

It may sound a little unusual, but the man who's responsible for producing much of the audio-visual material made around Sir George doesn't watch TV and listens to the radio only for the background music.

"I think of television," James Joyce says, "as a distributing rather than a producing medium." Perhaps it might be different, he says, if there were a channel devoted solely to news, 24 hours a day, but right now TV news is "just not adequate."

ter he can "assimilate more information in a shorter period of time" and thus prefers to rely on the *Star* as the most comprehensive and mature source available. He also reads the *Gazette*, the Sunday edition of the *New York Times*, *Time* and *Newsweek*.

Around Sir George, his favorite data source is the grapevine. "Everyone," he says, "colors the news, but at least that way you know who's coloring it." He usually doesn't bother to pick up any of the papers but sometimes skims *I & E* when it comes in the mail.

For relaxation, he reads "the upper crust" of crime and mystery stories, and never watches TV — "too distracting". He has just finished *The Maltese Falcon*.

Bill O'Mahoney

President, Evening Students'

Association

Print: Gazette

Electronic: 11 p.m. news

Car: 1971 Ford Custom

Bill O'Mahoney sounds a wee bit like a politician when asked to choose between the print and electronic media. He says he likes both, depending of course on what kind of coverage he's looking for.

If he wants in-depth coverage he likes the *Gazette* "because it's there in the mornings." He also reads the (Toronto) *Globe and Mail* (mostly for the financial listings) and *Fortune*. For general news his favorite is *Time*, which, he says, "innucleates" the material better than any other publication.

For something "short, fast, and up to the moment" he listens to CBM or CJAD, or watches any one of the Canadian TV stations. For international news, he's convinced, "nothing beats the

continued back page

Ray on way

Hollywood veteran Nicholas Ray is coming to Sir George for a retrospective of his films and a preview of what he has been up to lately (Jan. 10-13).

Ray is best known in North America for "Rebel Without a Cause", his original story of pre-hippy misunderstood youth that starred James Dean. Since 1947 he has also directed Bogart ("Knock on Any Door" and "In a Lonely Place"), Anthony Quinn and Peter O'Toole ("Savage Innocents") and Charlton Heston ("55 Days at Peking"). His close to twenty films range from westerns ("Johnny Guitar") to super wide-screen biblicals ("King of Kings").

He has a reputation as one of America's most highly praised directors abroad (especially in France), but has remained relatively unknown at home. *The New York Times'* Eugene Archer figured it this way: "By working with a visual style emphasizing violent eruptive motion rather than smoother more graceful techniques, and by deliberately concealing his symbolic meanings beneath the bewildering surface level of his plot, Mr. Ray has simultaneously sacrificed his chances for popular acceptance and allied himself with such difficult and controversial European film-makers as Antonioni and Godard."

Nicholas Ray will be present at the Friday and Saturday Conservatory of Cinematographic Art screenings. At the Saturday 9 p.m. showing he will introduce excerpts from his as yet unreleased "We Can't Go Home Again" (1973).

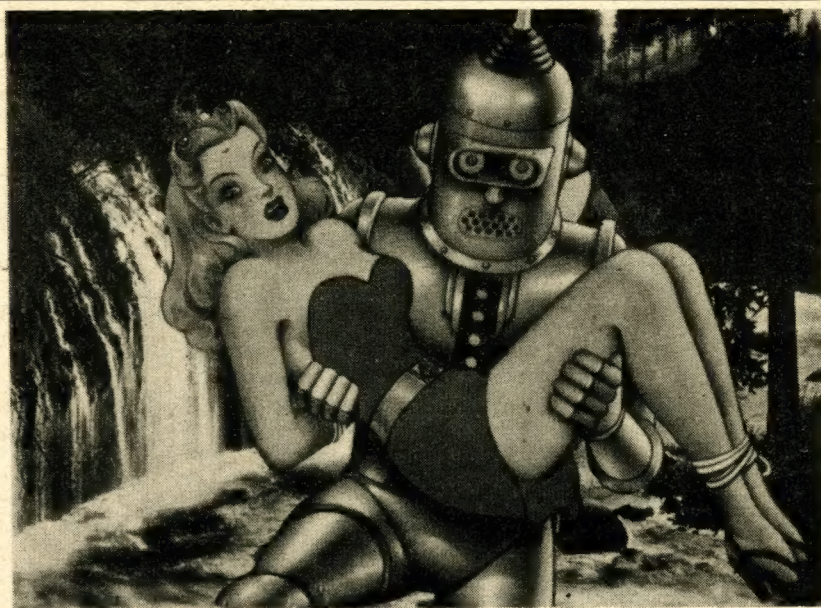
See back page for schedule.

Wish you were here!

A show bound to cover a good many fetishes — including transvestism, discipline workouts and automotive expression — opens today, Thursday, and runs through the 29th in the galleries. The medium is the post card, first introduced in Austria in the 1870's. The message is varied. We'll let U.B.C.'s Michael Morris who organized the traveling show for the National Gallery tell his side of the story:

It was probably the new art of photography, the sophistication of printing techniques, and the introduction of the half-penny postage stamp that established the post card as the first irresistibly easy access communications system available to all. Its popularity with the public was matched by the enthusiastic way in which illustrators and designers responded to the highly inventive possibilities of the format. Innovation upon ordinary themes and the resulting exaggeration of the ordinary, soon became a source of inspiration for artists, particularly the Dadaists and Surrealists, who recognized in the post card the effectiveness of the juxtaposed image as a trigger for the imagination and totally new levels of meaning.

The show contains an accumulation of some five thousand post cards collected and sent by approximately three hundred artists



from around the world. There are many innovations upon the accepted convention that suggest a re-evaluation on a variety of levels of the entire format. Besides numerous original drawings, collages, photos, and amended post cards, there are series published by private galleries, and presses such as Angela Flowers, London; Coach House Press, Toronto; Edition

Tangente, Heidelberg; American Post Card Works, New York; Reflections Press, Stuttgart; as well as sections from continuing series including Bill Vazan's Dateline, Eleanor Antin's One Hundred Boots, Peter Daglish's Alphabets, Geoff Hendricks's Clouds, Gar Smith's Sunsets and Dr. Brute's Excellent Points of Interest, plus continuing evidence of the activities of Ace Space Co., Ant Farm, General Idea, Canada's National Magazine, Fat City School of Finds Arts, Flux-post, New York Correspondence School, and the William Burroughs World Wide Non-Stop Post Card Series.

Photo course

Gerry Blitstein, head of the Nikon School, will take up a photography course beginning on the 31st of the month running through to April 19th. The course will cover major technical points of camera work in addition to a variety of photo fields, among them, photojournalism, environmental photography, storyboarding and sequential photography.

The course will be held at night — Thursdays, 8:30 - 10:30. There will be 12 lectures plus three optional ones held at class convenience. Enrolment is limited to 25 so those interested are advised to contact Continuing Education at 879-2865, 2140 Bishop, quickly.

Expenses begin at \$65 and you have to add to that film, processing and reading material costs. Prerequisite: come with a 35mm camera.

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qualified to do. In this connection the American concept of the "Associate Diploma" might be investigated. Curiously enough, the Associate Diploma at Sir George Williams University died quietly some years ago for lack of takers.

One of the hopes of the creators of the Collegial system was that the mingling of students destined for university and students in career programmes would be a broadening experience for the university-bound, and would prevent the development of feelings of superiority. We are not in a position to comment on the success of the project in sociological terms, but we would be interested in knowing how successful the CEGEPs have been in giving general education courses suitable to both clientèles in the area of required courses.

We are also concerned about the graduate of a career programme who decides that we wish to continue his formal

education. Under these circumstances, it is essential that universities exhibit flexibility in their admissions policies for such students. At the same time we have noticed a tendency in some CEGEPs to try and insert as many university-style courses as possible into the upper years of career programmes, in the hope of facilitating university entrance with advanced standing. This trend is, in our view, a fundamental error, since it must inevitably affect detrimentally the professional character of the career programme.

Finally, we are informed that English-language CEGEPs have found it very difficult to get Ministry authorization to set up new career programmes. The anglophone sector is often criticized for having such a small proportion of its students — about 20% — entering career programmes. If indeed one of the reasons for this small percentage is the unavailability of a wide range of programmes, then we would urge the Ministry

to rectify the situation. It is obviously in nobody's interest to have numbers of students

trying for university programmes if they are not so motivated, and perhaps not qualified.

continued from page 1

ject. The case, based on a seldom-used 1891 section of the law, was dismissed after a year.

What disgusts Mark Prent? we wondered. Answering defensively at first, he spoke of those whose only reaction to his work is that he must be pretty screwed up. "They are generally the ones with the problems," he said, "and if I have any at least I have a release for them." Then he told of recent field trips. He had access to the electric chair at a major U.S. prison (Prent is a meticulous researcher); there what shocked him was not so much the chair itself, but the ritualistic procedure (head-shaving, etc.) involved in electrocutions. "It's a pretty cruel way to go," he

said, suggesting that if it has to be done at all a lethal injection would be much more humane. And at a slaughterhouse, it was the sight of escaped hogs not quite dead but wandering around dumb and bloodied that got to him.

While no longer officially at Sir George, Prent does a lot of his construction at the Fine Arts graduate house where students know him as the resident expert on polyester resin and fibreglass. His work sells to a few private collectors (the current batch is priced at \$2000 - \$7000), but as his environments have gotten bigger and more expensive to produce he does not make a living from his art. Canada Council and loans from friends are what keep him together.

SGWU THIS WEEK

Notices must be received by Wednesday noon for Thursday publication. Contact Maryse Perraud at 879-2823, 2145 Mackay St. in the basement.

thursday 10

CONSERVATORY OF CINEMATOGRAPHIC ART: "They Live by Night" (Nicholas Ray, 1947) with Cathy O'Donnell and Farley Granger at 8 p.m. in H-110; 75¢.
WEISSMAN GALLERY: Twelve jumbo paintings by John Fox, through Jan. 29.
GALLERY I: The Image Bank postcard show - 5,000 postcards from 300 artists around the world - through Jan. 29.
GALLERY II: Permanent collection through Jan. 29.
BOARD OF GOVERNORS: Meeting at 1 p.m. in H-769.
CHRISTIAN SCIENCE ASSOCIATION: Meeting at 4 p.m. in H-1107.
GOLEM COFFEE HOUSE: The Bobby Cussen Trio (bluegrass band) at 3460 Stanley St. at 9 p.m.; \$1.25.

friday 11

CONSERVATORY OF CINEMATOGRAPHIC ART: "On Dangerous Grounds" (Nicholas Ray, 1951) with Ida Lupino and Robert Ryan at 7 p.m. and "Savage Innocents" (Nicholas Ray, 1959) with Anthony Quinn and Peter O'Toole at 9 p.m. in H-110; 75¢ each.
ARTS FACULTY COUNCIL: Meeting at 1:30 p.m. in H-435.
ARAB STUDENTS CLUB: Meeting at 7 p.m. in H-429.

saturday 12

CONSERVATORY OF CINEMATOGRAPHIC ART: "Bigger than Life" (Nicholas Ray, 1956) with James Mason and Barbara Rush at 7 p.m. and "Bitter Victory" (Nicholas Ray, 1957) with Curt Jurgens and Richard Burton at 9 p.m. plus excerpts from the unreleased "We Can't Go Home Again" (1973) introduced by Ray; in H-110, 75¢ each.
MUSIC: Mario Bernardi, director of the National

Arts Centre orchestra, rehearses the MSO in Moussorgsky's "Pictures at an Exhibition" and Murray Schafer's "The Canzoni for Prisoners" at 10 a.m. in the D.B. Clarke Theatre; free tickets at Hall Bldg. info desk and 2140 Bishop.
GOLEM COFFEE HOUSE: See Thursday.

sunday 13

CONSERVATORY OF CINEMATOGRAPHIC ART: "Flying Leathernecks" (Nicholas Ray, 1951) with John Wayne and Robert Ryan at 7 p.m. in H-110; 75¢.
GOLEM COFFEE HOUSE: See Thursday.

tuesday 15

CONSERVATORY OF CINEMATOGRAPHIC ART: "Open City" (Roberto Rossellini, 1946) at 8:30 p.m. in H-110; 75¢.

wednesday 16

KARMA COFFEE HOUSE: Perth County Conspiracy sets at 8:30 and 10:30 p.m. at 1476 Crescent through Sunday (879-4517, 879-7216).

thursday 17

GOLEM COFFEE HOUSE: Brandy Ayre & the Boogie Boys (contemporary folk) at 3460 Stanley St., at 9 p.m.; \$1.25.
CHRISTIAN SCIENCE ASSOCIATION: Meeting at 4 p.m. in H-1107.
KARMA COFFEE HOUSE: See Wednesday
DAY STUDENTS ASSOCIATION: Tom Noel gives a one-man show as "Mark Twain at Home" at 1 p.m. in H-110; free with ID.

friday 18

ENGINEERING FACULTY COUNCIL: Meeting at 2:30 p.m. in H-769.
KARMA COFFEE HOUSE: Perth County Con-

spiracy sets at 8:30, 10:30 and midnight at 1476 Crescent (879-4517, 879-7216).

saturday 19

THEATRE ARTS: Student production of "Rumplestiltskin" at 7 p.m. in the D.B. Clarke Theatre; 50¢ for kids, adults \$1 (reservations & group rates at 879-4341).
GOLEM COFFEE HOUSE: See Thursday.

sunday 20

THEATRE ARTS: Student production of "Rumplestiltskin" at 2 p.m. in the D.B. Clarke Theatre; 50¢ kids, \$1 adults (879-4341 for reservations & group rates).
GOLEM COFFEE HOUSE: See Thursday.

notices

GRAPE & LETTUCE boycott info fresh weekly at Sir George Farmworkers Support Committee meetings every Thursday, 1 to 2 p.m. at 2030 Mackay, room T-204.

ISSUES & EVENTS

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cross the country. The Criminal Code, he points out, is the only instrument whereby the federal government can deal with the problem and thus ensure this conformity.

For the immediate future he is convinced that liberalization of the drug laws has gone far enough, although he is more than willing to admit that this position may change with the passage of time.

On the subject of opiates, however, he takes a much more severe view. He sees the first social priority as controlling the spread of the drug because, as he points out, every user is a potential carrier who might easily infect a number of others.

His proposal, therefore, is that, because it is virtually impossible to control the supply of opiates - law enforcement agencies estimate that they can only intercept about 10 percent of the heroin imported - we must attack the other end of the problem. If we can't stop the supply we must isolate the "sources of contagion," he says, and, because it is so difficult to catch a user with heroin actually in his possession, he feels that the law

should be changed to make usage of opiates an offence.

That way, he says, the police upon reasonable grounds would be empowered to arrest suspects and to test them for traces of illegal drugs in the bloodstream. If the suspicion is proved to be correct and the person arrested is convicted of using an opiate, Campbell proposes that they be given a one to three year sentence for each of the first two offences and a two to five year term for each subsequent conviction.

But he then proposes that the user be paroled, possibly the same day, upon agreement to certain conditions. In general these conditions would entail promising not to use opiates again and checking into a hospital or clinic at regular intervals, perhaps even every day, for a urinalysis.

If, however, the arrested person is convicted, not of using, but of addiction to an opiate, Campbell feels that more drastic measures are warranted. "Then your control," he says, "is necessarily a longer control. Simply because this person is not capable, in some cases, of controlling his own conduct. It is no longer a matter of his will so to speak. What I propose there is a longer sentence (three to ten years for the

first two offences and a possible "indefinite" sentence for subsequent offences) with the possibility of release under exactly the same conditions - that he refrain absolutely from the unauthorized use of opiate narcotics."

To aid in rehabilitation "we will provide an array of different treatment possibilities. These would range from religious conversion to psycho-therapy to methadone. But I think that the courts have to have the authority in the case of people with well-established convictions to say that if you are going to be let loose in the streets this can only be done if you're on high-dose methadone."

High-dose methadone, an opium derivative itself, satisfies the heroin craving and at the same time has a "blocking effect" on any heroin ingested into the system. "So there would be absolutely no advantage in shooting heroin into himself. Nothing would happen."

Campbell would only resort to the use of a residential treatment facility, which is "another way of saying jail," only if the convicted person either refused to accept parole or broke it. And he is so concerned about the danger that these people pose to society that

he would not even quarter them with other prisoners.

Unless we can control this problem now, he says, heroin will be so firmly and widely based in Canada that we would be risking an "explosion" - an epidemic of major proportions. He is convinced that the majority of Canadians and of MP's will agree with his stand and that his position will be adopted when the House of Commons considers the commission's findings.

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CBC", but CTV is perhaps best on the Montreal scene while the American networks often come up with interesting sidelights. Bill is also an avid devotee of such programs as *Wild Kingdom* and *Untamed World*.

Around Sir George, he points out, he often knows about the stories before they break by virtue of his position but he tries to at least skim all three publications every week.

At home, his armchair reading is "voracious". He will read practically anything, he says, and as long as it's good he'll often read it three or four times. He has, for example, just begun his fourth perusal of *Three Men in a Boat*.